

Tudor Place  
1644 31st. St., NW  
Washington, D. C.

HABS No. DC-171

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PHOTOGRAPHS

Historic American Buildings Survey  
National Park Service  
Department of the Interior  
Washington, D. C. 20240

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Addendum to:  
TUDOR PLACE  
1644 Thirty-First Street NW  
Washington  
District of Columbia

HABS No. DC-171

HABS  
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**PHOTOGRAPHS**

**WRITTEN HISTORICAL AND DESCRIPTIVE DATA**

Historic American Buildings Survey  
National Park Service  
Department of the Interior  
Washington, DC 20013-7127

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HISTORIC AMERICAN BUILDINGS SURVEY

WRITTEN HISTORICAL AND DESCRIPTIVE DATA

Addendum to:

TUDOR PLACE

1644 Thirty-First Street NW

Washington

District of Columbia

HABS No. DC-171

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ADDENDUM TO:  
TUDOR PLACE  
Georgetown  
1644 Thirty-first Street, Northwest  
Washington  
District of Columbia

HABS DC-171  
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HISTORIC AMERICAN BUILDINGS SURVEY  
National Park Service  
U.S. Department of the Interior  
1849 C Street NW  
Washington, DC 20240-0001

## HISTORIC AMERICAN BUILDING SURVEY

### TUDOR PLACE

This report is an addendum to a two-page report previously transmitted to the Library of Congress.

Location: 1644 Thirty-first Street, NW, Washington, D.C.

Present Owner: Tudor Place Foundation

Present Use: Historic house museum and gardens

Significance: An unusual, perhaps unique, execution of late Federal period architecture, designed by William Thornton, Tudor Place also possesses outstanding historical significance for its association with prominent nineteenth-century personages and its role as the center of nineteenth-century Georgetown social life, and its extensive archives documenting nearly two hundred years of upper class lifestyle. Having been continually owned by the Peter Family (until the death of Armstead Peter, III), Tudor Place, in addition, has a rare degree of integrity in terms of the building and grounds, and possessions (especially those associated with George and Martha Washington). The formal garden north of the house and the expansive lawn south of the house also reflect nearly two hundred years of American garden design.

In December 1966, the United States Department of the Interior accepted its first scenic easement under the Historic Sites Act of 1935, for Tudor Place. The Interior Department press release quoted the Secretary of the Interior, Stewart Udall: "Tudor Place is one the most historic structures in the Nation's Capital remaining in private ownership, and this easement will assure that its dignity and beauty will be preserved unimpaired for future generations. Mr. Peter's gift is, in fact, a gift to the nation." The press release went on to state that "for many years, the 18-room mansion was the center of Georgetown society where the great families of the neighborhood were entertained. Visiting guests from time to time included leaders of the Federalist Party, Lafayette, George Mason, and Robert E. Lee."

## PART I. HISTORICAL INFORMATION

### A. Physical History:

1. Dates of erection: The traditional, but undocumented, view is that the main block was built between 1805, when Martha Custis Peter and Thomas Peter purchased the approximately 8 and ½ acre site, and 1816, a date on one of the downspouts on the south facade. It is further accepted, but unverified, that the previous owner, Francis Lowndes (also spelt Loundes), had built two small structures --- a residence at the west and a stable at the east --- that were subsequently joined by the main block, designed by William Thornton for the Peters.

Assessment and deed records do not clarify the date of erection. Georgetown Assessment records for the early nineteenth century are too fragmentary to interpret. The 1794 deed between Thomas Beall (son of George) and Francis Lowndes contained the following language: "...together with all and singular the houses, buildings, gardens..." An 1803 indenture between Francis Lowndes and Richard Lowndes stated, in part: "...together with all and singular the House(s?), buildings, gardens... The 1805 deed between Francis Lowndes and Thomas Peter stated, in part: "... together with all and singular the Houses, Buildings, Gardens..." Since the same legalistic language is repeated in all three documents, it is impossible to conclude how many, if any, house(s) and stable(s) Lowndes erected before he sold the property to Peter.

The Tudor Place archives, although very complete for later periods, do not shed any light on the date of construction of the main block.

Nor do the diaries of Maria Thornton, as reprinted in the Records of the Columbia Historical Society (now the Historical Society of Washington), provide any information beyond that the Thorntons and Peters were close friends. The voluminous papers of William Thornton have only been published through 1802 and cursory inspections of the papers (on microfilm at the Library of Congress) did not reveal any relevant letters.

## 2. Original and subsequent owners:

- 1794 Thomas Beall (son of George) sells to Francis Lowndes, both of Montgomery County, part of Rock of Dumbarton in Beall's Second Addition to Georgetown. Liber B folio 18 (also Liber B No.2A folio 19)
- 1803 Indenture between Francis Lowndes and Richard Lowndes for the same property. A copy of this indenture is at Tudor Place, but does not appear to have been recorded at the D.C. Recorder of Deeds
- 1805 Francis Lowndes sells same property to Thomas Peter. Liber M folio 379 (old page) or folio 390 (new page).
- 1823 Thomas Peter gives Deed of Trust to George Washington Park Custis for Tudor Place, which was purchased with money from his wife, Martha Custis Peter. In

essence, Peter asks Custis to protect Martha Peter's ownership of the property.

- 1854 Britannia Peter Kennon inherits Tudor Place on the death of her mother, Martha Peter, under terms of Peter's will of 1848 (and 1850 codicil). Starting in that year, the northern portion of the 8 ½ acre property are sold off, reducing the property to approximately 5 acres.
- 1911 Britannia Kennon dies and her grandchildren inherit Tudor Place. Armistead Peter, Jr., buys his siblings' shares.
- 1960 Armistead Peter, Jr., dies and his son, Armistead Peter, III, inherits the property.
- 1983 Armistead Peter, III, dies and Tudor Place is no longer a private residence. The next year, the foundation he established assumed control of the property.

3. Builder, contractor, suppliers: Archival records for Armistead Peter, Jr., and Armistead Peter, III, provide the names and monies paid workers for renovations done in 1914 and the 1960s.

4. Original plans and construction: No documentation exists for the original end wings supposedly built during Lowndes' ownership. Various drawings attributed to William Thornton as various designs for Tudor Place during the Martha and Thomas Peter ownership are at the Library of Congress and the American Institute of Architects. See C.M. Harris's *Papers of William Thornton, Volume One, 1781-1802* for a comprehensive discussion of the Thornton drawings. Harris's second volume of the *Papers* (covering the Tudor Place period) and essay on the Thornton drawings for the Library of Congress, Prints and Photographs Division, are not yet published.

A presentation drawing signed by Thornton is at Tudor Place and is clearly the best documentation of Thornton's intentions for Tudor Place. As built, Tudor Place's plan and north facade is simpler than Thornton's design. (This two sided sheet consisting of elevation on one side and plan on the other is currently at the Octagon as part of an exhibition on George Washington.)

5. Alterations and additions: Mrs. Britannia Kennon added a kitchen wing at the west end of the house ca. 1876.

Three years after her death in 1911, her grandson, Armistead Peter, Jr., carried out an extensive renovation of the house. Accompanying the drawings prepared by his cousin, architect Walter Gibson Peter, Jr. (of Peter and Marsh), was a 47 page document, detailing the work to be carried. The document states that "The work will consist of a general restoration of the house



with additions and alterations as indicated on the plans, the removal of partitions, fixtures, chimneys, etc., as marked, new partitions and chimneys, new doors formed and old door openings closed up, new flooring where necessary, new heating and plumbing systems, electric light wiring and slate and tin roofing as specified, brick paving, together with all necessary carpenter work, minor changes and repairs involved by the plans or occasioned by the new work; all existing work disturbed to be restored to its original condition." This project included extensive excavation and pouring of new concrete floors and shoring up foundations in the basement, new marble floors in the entrance vestibule (north side) and in the temple, skylights added and new rooms created in the hyphens, and "all new interior and exterior plastering and also the removal and restoration of old plastering not in good condition, with all pointing up and resurfacing required, as will be determined by a careful examination of the entire house." (Specifications and drawings are in the Tudor Place archives.)

Armistead Peter, III, in the 1960s carried out repairs that, although not on the scale of his father's work nearly 50 years earlier, revealed important information about the house:

You will remember that when we were in the dining room I promised to deal later with the junction of the east corridor with the main house, as I had already done with that on the west.

My attention was drawn to a crack in the plaster running vertically from the first landing of the main stairway, and dying into the north wall a short distance below the break between the first and second floors. After trying to repair this crack without success, I decided to take the plaster off in this area to try to discover the cause. To my surprise, I found a straight joint in the brick wall back of the crack. As the crack was just about at the line of the north face of the corridor and as it seemed to die away at about the line of the eaves, I concluded that this corridor had also been built prior to the main house, and when the main house was constructed it was simply built around the then existing corridor walls, leaving a straight joint at this point. (page 31 of book written and privately printed by Armistead Peter, III)

Armistead Peter, III, based his book not solely on his own discoveries made when he was repairing cracks, putting in a new plaster ceiling in the dining room, or converting the east wing from storage into a library, radio room, and on the upper floor, bedrooms. Peter also relied on his deceased father's recollections of the 1914 renovation. (In the book, Peter dates the renovation to 1913, but all other documentation indicates 1914.)

The grounds have also been changed. The garage was part of the 1914 renovation project, and at other times a tennis court was added and subsequently removed, and a gazebo of unknown appearance was built. Also the plantings themselves have evolved since the house was built.

B. Historical Context:

In a May 21, 1921 lecture before the Columbia Historical Society (now the Historical Society of Washington), Cordelia Jackson spoke on the social and architectural history of Tudor Place. She opened her remarks: "A visitor to the heights of Georgetown is at once attracted by a fine old house standing on the brow of a hill, surrounded by a grassy park of more than six acres, dotted with willows, elms, and clumps of evergreens. It was formerly the garden home of Thomas Peter, famous in the annals of Georgetown... and has as far as can be ascertained, a greater historic interest than any other home in Georgetown... Here, the Marquis de Lafayette was entertained during his last visit to America in October, 1824, and here, General Robert E. Lee, Commander of the Confederacy, made his home during his last visit to the District of Columbia, in May, 1869." Ms. Jackson went on to quote from Mrs. Anna H. Dorsey's annals of Georgetown, "'There used to be high state held at Tudor Place in the olden time when the Washingtons, Lees, Custises, Fairfaxes, Calverts, Dangerfields, Spottswoods, Carters, with all that was the best of the social circles of Georgetown and Washington, used to meet at the entertainments given there, at a period when the courtly manners of the old colonial times prevailed.'" (volume 25, page 68, published 1923)

Ms. Jackson's article then described every piece at Tudor Place associated with General and Mrs. Washington. Armistead Peter, III, in his book went even farther, also describing every piece in each room, regardless of when it was added. Thirty years later, the Tudor Place Foundation brochure emphasizes the importance of the continuity of social history at Tudor Place, along with the obvious importance of the architecture and landscape. "Tudor Place stands alone in the nation's capital as a house of architectural distinction lived in by succeeding generations of the same family, 1805-1984. The Peter family was closely tied to George Washington, the Marquis de Lafayette, Robert E. Lee and others who shaped America's history. These historical connections are vividly illustrated by the varied contents of the house, such as the Mount Vernon furnishings which the Peters brought to Georgetown.( first page, current Tudor Place brochure, beige with drawing in green ink of temple front, n.d.)

It is implicit in the various published discussions of Tudor Place that sometime during the nineteenth century, the family and therefore, the house, slipped in economic and social importance. Over time, other Georgetown residences, such as Dumbarton Oaks, could claim owners of greater national significance. But in all likelihood, Tudor Place alone offers the as yet untapped record of how a socially prominent family maintained its sense of superiority and isolation from the common people for nearly two hundred years, while preserving its architectural and landscape surroundings with unparalleled integrity. In a sense the Peter family never let go of its early Federal period social status or its accompanying Thornton-designed house and period gardens and grounds.

PART II. ARCHITECTURAL INFORMATION

A. General Statement:

1. Architectural Character: The north facade of Tudor Place is classically Federal period as it consists of flat surfaces with a minimal degree of projections beyond the surface provided by the window sills. Also, the entrance in the main bay is Federal period door, with half round window above.

By contrast, the south facade is dramatically three-dimensional with its central temple. The southern half of the temple, with columns and half dome roof, projects beyond the wall plane, while the northern half penetrates the space of the saloon (hall between two main parlors). This spherical shape is suggestive of the Neoclassical designs of British architect John Soane (1753-1837) or of Thornton in the Octagon and the United States Capitol.

Thornton's presentation drawing for Tudor Place showed two oval spaces, a parlor and an entrance hall. Had these spaces been built the north facade would not have been Federal period; instead both major facades would have been truly neo-classical as would the interior. Perhaps, Thornton's tastes were simply too high style and advanced for his more provincial friends and clients, a Georgetown merchant and a granddaughter of Martha Washington.

2. Condition of fabric: The house appears to be in excellent condition, with the exception of the west wall near the kitchen. The windows have been removed, repaired, and reinstalled within the last few months.

B. Description of Exterior:

1. Over-all dimensions: Tudor Place has an essentially five part composition, highly delineated on the south (rear) facade, but much less three-dimensional on the north facade. A much later kitchen wing at the west end of the house violates the five part composition, but the presence of the small wing is barely noticeable. On the south facade, the end pavilions are two stories tall, two bays wide. One story hyphens topped with balustrades (on south) connect these pavilions to the central block which is three bays wide and two stories tall, but substantially taller and wider than the end pavilions. The central bay of the center block is filled by a half-round portico with its four rounded, unfluted Doric columns supporting a half-round dome above a pronounced entablature. The east hyphen consists of three floor to ceiling windows with half-round pilasters between the windows. The central window lift up so someone can walk through as do the three windows of the central bay. The west bay has the same rhythm as the east hyphen but only one window in the middle section, flanked by half-round columns and then blank panels. The use of the blank panels, although not commented on in the literature on Tudor Place, appears awkward and perhaps a nineteenth-century alteration.

In contrast to the depth and movement suggested by the south facade, the north facade reads as a composition consisting of five perfectly flat facades, with very limited relief detailing

provided by window sills. In marked contrast to the temple entrance on the south, the north has a central, narrow door, topped by a half-round light with arched glazing bands. Even less prepossessing doors, without windows, are centered on each hyphen.

2. Foundations: The foundations are rubble stone with mortar. As detailed in Armistead Peter's book, they have been extensively reworked.

3. Walls: The walls are brick with a stuccoed surface, scored to imitate stone. Along the north facade, between the first and second stories, a projecting horizontal line runs. It appears to correspond to a ledge between the first and second floors on the north wall of the stair hall. Its existence or possible significance has not been commented on in the Tudor Place literature, except for a mention of the ledge in Peter's discussion of a crack in the stair hall plaster.

4. Structural system, framing: The house is of load bearing masonry construction, with steel beams installed in the basement.

5. Porches, stoops: The temple and the two doors on the north facade each has a stone step or stoop. The kitchen and library entrances have several steps up to a landing. The front entrance has two stone steps up to a wide landing.

6. Chimneys: The main block has four, tall, rectangular in plan, chimneys in the two end walls. The east wing has a tall, more squat in plan chimney in the west wall. The west wing and west hyphen have several fireplaces, but the only chimney is within the kitchen bay attached to the west wing. In the east hyphen (the conservatory) a free-standing stove vents into the west wall, presumably to the south chimney on the east wall of the main block.

#### 7. Openings:

a. Doorways and doors: On the north facade, each hyphen has a doorway as does the main block, which is the main entrance. Each door is an unprepossessing Federal period doorway. The east facade of east wing has a modern door leading into the library. The west facade of the west wing has a late nineteenth-century door leading into the kitchen. On the south facade floor to ceiling windows function as doors on the conservatory hyphen and in the temple.

b. Windows: On the north facade each wing has two windows per floor, six over six. Each hyphen has one six over six window with an attic or half window directly above. In the main block, the five windows are six over six on the second floor, and nine over six on the first floor. The main block has one second story windows each on the east and west facades, six over six. The east facade of the east wing has five windows, six over six. The south facade of the east wing has four six over six windows. The east hyphen has nearly three floor to ceiling windows of three sash, with eight lights in each sash. Below the center window hinged panels open and the windows lid up to make a door height opening.

The main block has three-part windows on the first and second floor flanking the temple. The first floor windows are nine over six windows flanked by pilasters and five lights stacked vertically. The three-part window is recessed and topped with an arch. The three-part organization is repeated on the second floor windows, although they are smaller being six over six in the middle, flanked by four vertically stacked lights. Also the second story windows have flat lintels. The temple has three floor to ceiling curved windows, nine over six large lights. The west hyphen has one center window flanked by pilasters and blank panels. It is eight over eight lights. The south facade of the west wing fenestration is the same as south facade of the east wing. The west facade of the west wing has no first story window and two second story windows, each six over six. The kitchen wing has two windows, on the south and north, each six over six.

8. Roof:

a. Shape, covering: The main block and end wings have low hip roofs. The hyphens have gable roofs. The major roofs are slate, while the hyphens and temple roof are metal.

b. Cornice, eaves: Deep, but unornamented cornices run on each section of the house, including the hyphens. The end pavilions have dentils. The temple has a deep, Tuscan entablature.

c. Dormers: None. But each hyphen roof has a large glass skylight on the north slope, starting at the ridge.

C. Description of Interior:

1. Floor plans:

a. First floor: East wing consists of two rooms. The smaller room on the north is now a display and sales room, while it had been the last Armistead Peter's radio room. The larger room is a library built for Armistead Peter, III, and his wife. The east hyphen is the current entry hall with staircase and behind that room is the conservatory. The north side of the main block has corridors flanking a square main entrance hall. The corridor to the east of the main entrance hall houses the stairs to the second floor. The corridor to the west of the main entrance hall is a servant's corridor with storage space and pantry. This tripartite arrangement is repeated in a large drawing room south of the stair corridor, a long hall south of the square main entrance hall, and in a sitting room south of the servant corridor. The long hall has a concave south window wall formed by the exterior temple front. The west hyphen has the dining room on the south, and large pantry and kitchen storage north of the dining room. In the west wing, the south room is the office of Armistead Peter, Jr., and north of it is the servants sitting room, but now it is essentially a second, less formal dining room. The kitchen is adjacent to the west wing.

b. Second floor: Two bedrooms in the main block, and bedrooms converted into offices in the wings.

c. Attic: Storage space in main block.

d. Basement: Although there were not originally basements under all the sections, according to Peter's book, there are now and they are used for storage, archives, housekeeping, offices, and docents' kitchen and lunch/library room. The basement plan corresponds to the first floor plan, except that the wings are not subdivided.

2. Stairway: Anchored by a handsome canted newel post with simple plinth and cap, the open string staircase with simple balustrade climbs along the north wall, with a landing at the junction of the north and east walls. After a right angle turn, the stairs climb for a short run to a second landing and another right angle turn with a major run to second floor. The second run barely clears the door frame connecting the main block to the east hyphen. At the landing to the second floor, the stairs takes another right angle run to a door to the attic. The east hyphen has stairs to the basement and a separate stairs to the second floor of the hyphen and east wing. The west hyphen also has stairs to the basement and to the second floor. Another set of stairs runs along the north west side of the second floor of the main block connecting that floor to the second floor of the west hyphen.

3. Flooring: Marble floors in the main entrance hall and the temple are twentieth-century replacements. The other floors in main block are wide wooden boards, large areas covered by large oriental rugs. In some other rooms, what are presumably wooden floors are covered with wall to wall carpeting.

4. Wall and ceiling finish: The ceilings are plaster with rosettes for the chandeliers in the sitting and drawing room. The entrance hall ceiling is plain except for simple bands of moulding at the edges. The ceiling of the hall between the sitting room and drawing room has a series of circles around the point where the light fixture hangs. The walls in the entrance hall, hall, drawing room, sitting room, and dining room have fairly tall baseboards, while the baseboard in the office is less substantial. In the entrance hall and hall, there are a chair rail and two moulded panels stacked above the rail. The number of panels placed horizontally varies with the width of the wall. Above the panels, the cornice consists of three further projecting fascia boards. By contrast, the drawing and sitting rooms lack paneling and chair rail, but have much more elaborate cornices, consisting of two fascia of garlands, with a relatively simple architrave below and dentilled cornice which ends in stepped moulding which is repeated in the ceiling .

5. Openings:

a. Doorways and doors: The doors, door surrounds, windows, and window surrounds of the drawing room, sitting room, entrance hall, and hall are the most exquisite elements in the

interior. Each door is a rich, beautifully- grained wood. The surrounds and those of the windows are robust, adding substance to the windows and doors. The door surrounds are mounted on plinths and are paneled pilasters supporting a full entablature. This same treatment is repeated in the three curved windows of the south wall of the entrance. Above the curved entablature, there is a panel above each window and above that is the cornice of the room. In an ensemble of three exquisitely proportioned and detailed rooms, this south wall is the artistic and architectonic culmination. Appropriate to the less grand expectations of the entrance hall, not only is the cornice simpler, but the door surrounds have simple, bold bull's eye corner blocks, rather than the entablatures seen in the hall between the drawing and sitting rooms.

b. Windows: Since they are the same as the door surrounds, the windows surrounds were discussed in the previous section.

6. Decorative features and trim: On the first floor there are six mantelpieces, with the two finest facing each across the expense of the drawing room, hall, and sitting room. The drawing room's mantel two plinths support the variegated marble colonettes with capitals and attic, which in turn, support the mantel shelf. Below it are two friezes. The lower one has circles flanking horizontal panels which in turn flank the central project block with a carved elongated sunburst with scalloped edges. Above the sunburst, on the top frieze is the figure of a reclining Father Time. This panel is flanked by panels filled by festoons. The mantelpiece in the sitting room, by contrast, is simpler and more elegant. Its colonettes are simple white stone shafts topped with fluted capitols with three bands between the shaft and capitol. Behind the capitols, the pilaster of the mantelpiece is capped with circular flower petals in relief. The upper frieze is equally simple with raised panels to either side of the center block with the figure of Ceres (Armistead Peter's term) reclining. The other outstanding features are the two chandeliers, which were made in Belgium before World War I, hanging in the sitting room and drawing room.

7. Hardware: According to Armistead Peter's book, the box locks are original, but were temporarily removed during the 1914 restoration (which he referred to as the 1913 restoration) and might not have been put back on the right doors. The outside doors and at least one inside door have substantial late eighteenth/early nineteenth-century box locks. The sliding French doors have round handles of unknown date.

8. Mechanical systems: The house is heated with forced hot air. The offices in the wings have window air conditioners.

#### D. Site:

1. General setting and orientation: The house runs from east to west along one of the higher ridges in Georgetown. The main entrance to the property is through gates on 31<sup>st</sup> Street, up a brick and then loose gravel path to a circle enclosing boxwoods in front of the house. The path extends west beyond the boxwoods to another gate (wood, rather the iron gate at 31<sup>st</sup>) to the

hard surfaced service driveway which leads down to 32<sup>nd</sup> Street.

2. Historic landscape design: The boxwoods in front of the house are supposed to be original to the house. North of the boxwoods is a formal English garden of numerous paths. At some time in the nineteenth-century there was a gothic gazebo in the north garden, but precise location and appearance are unknown. The south lawn is a large sloping landscape edged in old plantings and trees. As Armistead Peter in his book and the Tudor Place Foundation state in its literature, the garden and lawn have evolved. For example, during the early twentieth century there was a tennis court in the north landscape.

3. Outbuildings: Two small, square clapboard structures with a pyramidal roofs flank the walk from the house to the garage. The structure closer to the house is a pigeon coop. The other structure appears unused. Just beyond or west of the walk is the service driveway and the large three part garage, dating to the 1914 renovation. The first floor consists of garage bays and an office area. The second floor is offices, but no doubt was originally living quarters for the chauffeur and family.

### PART III. SOURCES OF INFORMATION

A. Early views, deeds, wills, business and personal correspondence are in the Tudor Place archives. For unknown reasons, very little documentation exists for the period before the 1850s. But the documentation for the late nineteenth century is considerable and for the early to late twentieth century every record seems to have been kept. Armistead Peter, III, wrote the definitive tome on the house, based primarily on his personal recollections and discoveries and his remembrances of what his father told him. It does not appear that he relied heavily on the documentary record nor did he commission anyone to research the history of the family and house in other depositories. As part of his book, Peter had Frederick Nichols write an architectural treatise on Thornton, and Mr. Peter commissioned architectural drawings and large format photographs.

B. Secondary sources: The Peabody Room of the Georgetown Branch of the D.C. Public Library has numerous published histories as well as clippings concerning Tudor Place. The library of the Historical Society of Washington also has many of the same books and files on Tudor Place. The Record, published by the Society, has run several articles by various Georgetown amateur historians that discuss Tudor Place along with the other great houses in Georgetown. One such author, Cordelia Jackson, read a paper entirely on Tudor Place before the Society on May 21, 1921 and it was published in the Record in volume 25, in 1925. Drawings attributed to William Thornton and supposedly of Tudor Place are at the Library of Congress and the American Institute of Architects' Architectural Foundation.

All of the published histories of Georgetown perpetuate unsubstantiated stories of these houses and are often more valuable for their photographs.



Prepared by: Bill Lebovich, architectural historian, June 1999

Note: Nomenclature of the rooms is not fixed. Mr. Peter in his book described the rooms using terms that reflected either current use or historic names. For example, he called the hall opening onto the temple as the saloon as he said that was the early name. That name is also currently used. The names used in this report, however, are those used on a measured drawing apparently prepared when Armistead Peter's father was renovating the house in 1914. The one exception is that the drawing label's his office as a chamber and in this report it is referred to as the office.

#### PART IV. PROJECT INFORMATION

The Georgetown Documentation Project was sponsored by the Commission of Fine Arts and undertaken by the Historic American Buildings Survey/Historic American Engineering Record (HABS/HAER) of the National Park Service. Principals involved were Charles H. Atherton, Secretary, U.S. Commission of Fine Arts, and E. Blaine Cliver, Chief, HABS/HAER. The documentation was undertaken in two phases. The summer 1998 team was supervised by John P. White, FAIA, Professor of Architecture, Texas Tech University; and architecture technicians Robert C. Anderson, Boston Architectural Center; Aimee Charboneau, Tulane University; Irwin J. Gueco, The Catholic University of America; and Adam Maksay, United States/International Council on Monuments and Sites (US/ICOMOS) architect from the Transylvania Trust. Historic research was initiated by Bryan C. Green, historian, Richmond, Virginia, during this summer. The summer 1999 team was supervised by Roger S. Miller, architect, Alexandria, Virginia, and architecture technicians David Benton, The Catholic University of America; Edward Byrdy, The Catholic University of America; Irwin J. Gueco, The Catholic University of America; and Clara Albert, US/ICOMOS architect from the Transylvania Trust. The project historian, and author of the written reports, was William Lebovich, architectural historian, Chevy Chase, Maryland. The photography was undertaken by Jack E. Boucher, HABS staff photographer, and James Rosenthal, photographic assistant.